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CONTINUING EDUCATION

Daytime Noncredit Courses for the Public

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The Alumnae of Northwestern University

Engaging Minds, Enriching Lives

Winter Quarter 2022

ONLINE ONLY

Tuesdays & Thursdays: Jan. 4 - Mar. 3

Register for Alumnae Courses online through Norris Box Office.
Check the Norris Box Office site for updated Winter 2022 online
registration dates and information: <https://nbo.universitytickets.com>
For additional support, call our voicemail number: (847) 604-3569

- A. **Female Performance in Modern Hollywood**
*Nick Davis, Associate Professor of English
and Gender & Sexuality Studies*
- B. **Musical Chicago**
*Stephen Alltop, Senior Lecturer, the Henry
and Leigh Bienen School of Music*
- C. **Kellogg Showcase**
*Professors from the Kellogg School of
Management*
- D. **Astrobiology: Looking for Life in the Cosmic
Ocean**
*Shane L. Larson, Associate Director of
CIERA and Research Professor, Physics and
Astronomy*

Winter 2022 courses will be offered online only, via Zoom webinar.
See details on pages 17-18 of this brochure.
Visit us at our website: nualumnae.org



**The Alumnae of Northwestern University
Continuing Education
Online Program
Winter 2022**

We're excited to offer you an enriching, educational experience with Northwestern's professors, but through a Zoom platform. For now, our classes are live-streamed and also recorded for limited viewing later.

Alumnae Continuing Education is a program of university level non-credit courses taught by members of the Northwestern University faculty. Established in 1968, this unique program is organized and run entirely by volunteers, all alumnae of Northwestern University.

Alumnae Continuing Education is open to everyone. It provides a stimulating opportunity for interested adults to gain a broad knowledge in many fields. All revenue above our costs is given to the University in the form of scholarships, fellowships, and grants for carefully selected projects.

Spring 2022 Preview
Tuesdays and Thursdays
March 29 - June 2, 2022

- A. Sports, Media, and Society**
Craig LaMay, Associate Professor in The Medill School of Journalism, Media, Integrated Marketing Communications
- B. Gothic Art and Architecture**
Christine Normore, Associate Professor, Art History
- C. The Healing Power of Music**
Multi-Professor Course
- D. The History of the Recording Industry**
Jacob Smith, Professor, Radio/Television/Film

Our hope is to be able to offer hybrid access to our courses beginning in Spring 2022. Hybrid access will allow you to attend in person, with access to the live-stream of each session when you cannot be in attendance. Recordings of each session will also continue to be available on a limited time basis.

The Alumnae of Northwestern University is a volunteer women’s organization founded in 1916. Our philanthropic activities serve to enhance the academic resources and educational vitality of the university and broader community. Since its inception, the board has given over \$9.5 million to the university in the form of grants, scholarships, fellowships, and programming.

Here are the ways that The Alumnae of Northwestern currently supports Northwestern University as an institution:

Alumnae Endowment for Academic Enrichment

Funds are used to bring distinguished scholars and artists to campus annually.

Alumnae of Northwestern University Graduate Fellowships

Awarded to full-time graduate students, each in a terminal Master’s program, who show promise of achieving distinction in a career that will serve the public good and bring credit to Northwestern University.

Alumnae Grants Program

Annually helps University departments and faculty with important programs not included in their annual budgets. Past funding has gone to research, speakers, conferences, equipment, and study-related travel for faculty and students.

Alumnae of Northwestern STEM Scholarships

Awarded to students for their sophomore or junior year who are enrolled in a STEM discipline, Science, Technology, Engineering or Mathematics.

Alumnae of Northwestern Summer Interns

Sponsors multiple summer internships through Northwestern Career Advancement Summer Internship Grant Program.

Alumnae of Northwestern University Teaching Professorship

This endowed professorship honors a faculty member for excellence in teaching and curriculum innovation; the selected professor serves a three-year term.

Alumnae of Northwestern University Award for Curriculum Innovation

Awarded annually, this award supports faculty work over the summer to develop innovative course materials, new courses or new modes of teaching, including online education that will benefit undergraduate students.

WCAS Teaching Awards

These awards provide financial support for the Judd A. and Marjorie Weinberg College of Arts and Sciences Awards for Outstanding Teachers.

The Alumnae of Northwestern University Scholarship Fund

This is an endowed three-year scholarship, conferred by Northwestern University.

Senior Woman’s Award

Honors a senior woman whose volunteer work enhanced the University community.

A. Female Performance in Modern Hollywood

Nick Davis, Associate Professor of English and Gender & Sexuality Studies

Tuesdays, 9:30 – 11:00 a.m.

NOTE: *Pre-screening the suggested films is optional, but doing so will greatly enhance the lecture experience. The list of clips shown during class will include and often exceed the films listed below, evoking each actress's body of work. As of this printing, these films are available to stream through various services, but please bear in mind that titles constantly cycle in and out of every streaming service's library. Should any movie become inaccessible between now and the lecture in question, Prof. Davis will offer a new suggestion at least one week in advance. All films should also be available on DVD for purchase or at local libraries for checkout.*

Particularly in the U.S., films became a subject for “serious” criticism by enshrining directors as their principal artists. This shift in movie culture unfolded at a midcentury moment when, even more than now, men held a near-exclusive dominion on filmmaking as a career. Women achieved their greatest cinematic renown as performers, but even the most powerful were often viewed as “muses” for directors or as glamorous icons who helped sell tabloids and tickets. Times, studio structures, and gender politics changed markedly, yet these stereotypes persist. Even film scholars pay little attention to actresses' creative labors, formative contributions to their projects, and pivotal influences on the past and present of U.S. cinema—and, by extension, of U.S. life. This course resists those legacies by analyzing the work of over a dozen female stars of post-1950 Hollywood film, many of them equally prominent on TV or in the theater. Lectures will illuminate key dimensions of each woman's signature artistry and frame in historical terms her unique contributions to how screen narratives evolved over time, in dialogue with changes in the moviemaking industry.

Jan. 4 Kim Stanley and Faye Dunaway: “Modern Acting and the Method”

Acting on U.S. stages and screens changed forever with the sudden, midcentury popularity of the Method, a self-consciously “modern” approach tied inextricably to new forms of realism and naturalism in American drama. Roll calls of its famous U.S. practitioners often favor male stars, directors, and teachers (Brando, Clift, Dean, Kazan, Strasberg), but this sea change in performance also gave rise to a new cohort of consummate actresses, invested in the truth of their work and charting new levels of psychological intricacy. The Method, however, elicited critiques and suspicions as well as praise, and it is perhaps no coincidence that some of its most electrifying adherents also suffered such blunted careers.

Suggested screenings: *Séance on a Wet Afternoon* (1964, dir. Bryan Forbes, 112 min.)
Chinatown (1974, dir. Roman Polanski, 130 min.)

Jan. 11 Gena Rowlands: “The Actress as Co-Author”

Often named as a hero and inspiration to today’s leading actresses, Gena Rowlands departed from her Method-trained peers by devoting her career much more forwardly to the screen than the stage. Her most famous performances, achieved in tandem with her director/husband John Cassavetes, combined scripted and improvised elements and encompassed singular experiments in movement and mannerism. The reciprocal creativity of Rowlands and Cassavetes and their joint success in testing the potentials of cinema had more parallels in European than in U.S. cinema. Scholars have expended more words on his genius than hers, but she is a pivotal figure in the histories of American independent film and of screen performance, her range all the more visible in work with other directors.

Suggested screenings: *A Woman under the Influence* (1974, dir. John Cassavetes, 155 min.); *Another Woman* (1988, dir. Woody Allen, 84 min.)

Jan. 18 Cicely Tyson: “The Black Actress as Public Pedagogue”

Unstoppable in her pursuit of theatrical training, peerless in her talent, disposed toward realist and avant-garde projects, Cicely Tyson nonetheless faced a chronic paucity of film roles for black women. Her audiences split between those hungry for richer, deeper representation and those who, sometimes by their open admission, doubted the very humanity of African Americans. Pledging her considerable gifts to roles and projects that could “alter the narrative about Black people” and “change the way Black women in particular were perceived,” Tyson found her greatest opportunities on television. In so doing, she made herself crucial to that medium’s legacy of overt and implicit public pedagogy.

Suggested screenings: *The Autobiography of Miss Jane Pittman* (1974, dir. John Korty, 112min.); *Souder* (1972, dir. Martin Ritt, 105 min.)

**Jan. 25 Jane Fonda, Julie Christie, Vanessa Redgrave:
“The Actress as Activist”**

These actresses began their film careers in the 1960s, each emerging as an icon of generational tastes, fashions, and beliefs. By the 1970s and 1980s, they were as famous (if not more so) for controversial activism as for their work on screen. The nuanced psychology and expressive force of Fonda’s character portraits, often achieved with American directors in the realist tradition, made an openly feminist point of defying simplistic, sexist caricatures. She also helped to launch a new age of the actress as producer of her own projects. Christie and Redgrave, more inclined toward elliptical stories and inscrutable auteurs, challenged the relations of depth and surface in the ways we perceive women, retaining levels of mystery on film even as they stated political positions offscreen in the plainest of terms.

Suggested screenings: *Klute* (1971, dir. Alan J. Pakula, 114 min.); *McCabe & Mrs. Miller* (1971, dir. Robert Altman, 120 min.)

(Note: I am keeping suggested films to two per week, but the 1977 Fonda/Redgrave vehicle *Julia*, currently streaming nowhere on the web, will certainly figure in the lecture.)

Feb. 1 Meryl Streep: “Postcards from Olympus”

Nothing about Streep’s career is programmatic orprecedented. She’s somehow become more of a box-office draw and a recognizable citizen-activist as she ages. This lecture will pay due tribute to her almost mythic level of early achievement in American cinema and to the surprises she keeps delivering in 21st-century pop movies and art films alike. We will pointedly pause, though, in the 1990s, the one interval in Streep’s career, now unthinkable, when public voices wondered if the end of her run was coming. Some balked at her choices to sing, laugh, and court the mainstream; others fretted that the “gears” in her acting were becoming too visible. But to think so is to misunderstand Streep, who worships entertainers and dislikes idolatry, and who presents her characters as, in their own way, actors.

Suggested screenings: *Postcards from the Edge* (1990, dir. Mike Nichols, 101 min.); *The Bridges of Madison County* (1995, dir. Clint Eastwood, 135 min.)

Feb. 8 Alfre Woodard: “At the Spotlight’s Edge”

Woodard has sustained a career as durable as Streep’s and at a comparably high artistic bar, but more than anyone else in this course, she often finds herself in the midst of ensembles, somber or comedic. A stalwart of episodic dramas as well as “event television,” she has balanced her career almost equally between screens large and small, though in cinema she tends to fall farther from the narrative center. As with Tyson, the shape of Woodard’s career reflects a racial disparity in opportunity, but beyond or alongside that fact she deserves non-asterisked credit as one of the medium’s expert miniaturists: a performer who plumbs more than most do from single scenes and close-ups. Her infinitely nuanced work in rare, center-ring roles reflects her decades of proving there are indeed no small parts.

Suggested screenings: *Passion Fish* (1992, dir. John Sayles, 135 min.); *Clemency* (2019, dir. Chinonye Chukwu, 112 min.)

Feb. 15 Tilda Swinton and Julianne Moore: “Acting in the Twilight of Identity”

Scottish aristocrat Swinton began her film career in a radical leftist friend’s experimental films. Army brat Moore got her start as twin sisters (one good, one evil!) in a daytime soap. Devotees of the silver screen, with almost no footprint on the stage, neither followed a typical path to the Oscar podium. But perhaps their strongest link, reflecting the early-90s moment of their artistic emergence, is their remarkable penchant for playing characters who look and feel like concepts; they stylize their voices, bodies, and manners in sync with openly intellectual directors who advance theories and explore abstractions through their movies. In an era when scholars increasingly critiqued notions of identity, psychic interiority, or biological essence, both actors offered new ways of thinking about personhood.

Suggested screenings: *Orlando* (1992, dir. Tilda Swinton, 90 min.); *Safe* (1995, dir. Todd Haynes, 119 min.)

Feb. 22 Cate Blanchett and Nicole Kidman: “New Frontiers and Outer Limits”

Kidman and Blanchett, trained in Australia’s distinctive system but soon invited to Hollywood, gravitated early and often toward some of recent cinema’s wildest visionaries: Kubrick, Campion, Fincher, Kapur, Anderson, Malick, Scorsese, Luhrmann, Iñárritu, Von Trier. Shapeshifting constantly and drawn to challenging narratives, they have amassed a level of auteur status often reserved for directors, presiding over festival juries and inspiring book-length studies. Having pushed so many aesthetic envelopes, even while retaining major careers in mainstream cinema, Kidman and Blanchett have also taken the reins of significant production companies and theatrical troupes. Most recently, their fearless, unpredictable styles have taken the format of the prestige-TV limited series into new terrain.

Suggested screenings: *Blue Jasmine* (2013, dir. Woody Allen, 99 min.); *Birth* (2004, dir. Jonathan Glazer, 100 min.)

Mar. 1 Viola Davis and Frances McDormand: “My Voice Is in My Sword”

These two names are as synonymous as any with the current gold standard in American acting, each tied to rich and overlapping careers in film, theater, and TV, each with the trio of Oscar, Tony, and Emmy to prove it. Davis’s and McDormand’s eminence is all the more remarkable given their far-from-the-limelight upbringings, uneasy paths through distinguished training programs, and steadfast adherence to the very qualities that make them unique, even eccentric by Hollywood standards. In 2020, each drew acclaim for a film performance that felt summative of their careers to date and yet atypical of their styles: Davis more flamboyant than ever in *Ma Rainey’s Black Bottom* and McDormand working all but anonymously amid a nonprofessional ensemble in *Nomadland*.

Suggested screenings: *Ma Rainey’s Black Bottom* (2020, dir. George C. Wolfe, 94 min.); *Nomadland* (2020, dir. Chloé Zhao, 108 min.)

B. Musical Chicago

Stephen Alltop, *Senior Lecturer, the Henry and Leigh Bienen School of Music*

Tuesdays, 1:00 – 2:30 p.m.

As Chicago celebrates several significant anniversaries, Dr. Alltop will delve into the history, riches, and variety of musical life in Chicago. Choral music, opera, radio, and great artists who call The Windy City home are just some of the topics to be explored. As always, a variety of performers and special guests will join Dr. Alltop to add their talents and insights.

Jan. 4 Music and Chicago

A discussion of the significant musical works that have been premiered in Chicago, from Prokofiev to Penderecki, Bolcom to Garrop, and many more.

Jan. 11 The Apollo Chorus at 150

Chicago's oldest musical organization celebrates its 150th Anniversary. Founded the year after the Great Chicago Fire, the Apollo Chorus has performed in all of Chicago's major venues and has been a treasured part of the city's musical life since 1872.

Jan. 18 Musicians Club of Women

Founded in 1875 and still going strong, the Musicians Club of Women has supported dozens of young artists over its long and illustrious history.

Jan. 25 Music of the Baroque 50th Anniversary

One of Chicago's most acclaimed musical organizations, Music of the Baroque has brought great music to many venues across the city. On the occasion of MoB's 50th anniversary, we take a closer look at the history and accomplishments of this esteemed ensemble.

Feb. 1 Classical Stars

Many distinguished soloists and composers hail from Chicago, including Jennifer Koh, Rachel Barton Pine, Amanda Majeski, and many more. A celebration of great talent in Chicago.

Feb. 8 New Voices: Contemporary Music in Chicago

Chicago has long been a vibrant place for new music of all types, including choral, chamber, orchestral and opera. This session promises to be a fun and lively discussion with leading "players" in our city's contemporary music scene.

Feb. 15 Popular Favorites

From Howard Levy to Kurt Elling, Corky Siegel to the Maxwell Street Klezmer Band, many great Chicago artists cross over deftly from classical idioms to jazz, pop, and other styles.

Feb. 22 Chicago's Summer Festivals

While most cities would be grateful to have one major summer musical festival, the Chicago area boasts two great traditions with the Ravinia and Grant Park Festivals. A behind-the-scenes look at how these institutions approach programming and keep the music alive all summer long.

Mar. 1 The History of WFMT

Since first signing on the air in 1951, WFMT Chicago has long been one of the most respected classical radio stations in the United States. We explore the history and personalities that have graced the airwaves of Chicago and beyond for over 60 years.

Stephen Alltop serves on the Conducting Faculty of the Henry and Leigh Bienen School of Music, and as Director of Music at Alice Millar Chapel. His other appointments include Music Director and Conductor of the Apollo Chorus of Chicago, Music Director and Conductor of the Champaign-Urbana Symphony Orchestra and the Elmhurst Symphony Orchestra, and Music Director of the Green Lake Choral Festival. In recent seasons he has coordinated the WFMT Bach Organ Project and Bach Keyboard Festival, collaborated with Chicago Opera Theater in productions featuring the Apollo Chorus, and done presentations on leadership for the Kellogg School of Management.

Dr. Alltop has appeared as a harpsichord and organ soloist with numerous orchestras, including the Chicago Symphony Orchestra, and as a guest conductor with ensembles across the United States, Europe and South Korea.

C. Kellogg Showcase

Faculty from the Kellogg School of Management

Thursdays, 9:30 – 11:00 a.m.

Since 1908, Northwestern University's Kellogg School of Management has been at the forefront of transforming business education. It is a global school with a vibrant community that shapes the practice of business and organizations around the world. Kellogg brings a blend of theory and practice to its rigorous academic experience, creating a dynamic research and learning environment. Its purpose is to educate, equip and inspire leaders who build strong organizations. This course features professors and topics of interest to enterprises, institutions and individuals. Please check The Alumnae website (www.nualumnae.org) under the Kellogg Showcase course for suggestions for readings, including a case study in preparation for the January 13 lecture.

Jan. 6 The Right (and Wrong) Stuff: How Brilliant Careers are Made (and Unmade)

Carter Cast, *The Michael S. and Mary Sue Shannon
Clinical Professor of Entrepreneurship*

What derails careers of talented workers and how can they manage past it? Based on deep research into the topic of career success and career derailment and personal experiences, Professor Cast offers an insider's look into why some people make it big while others, equally experienced, talented, and credentialed, fall by the wayside.

Jan. 13 Corporate Social Responsibility: Private Sector Pathways Out of Poverty

Richard L. Kolsky, *Adjunct Professor of Executive Education*

Spurred by the UN's Sustainability Goals, BLM, ESG reporting requirements, and record government deficits, corporate social responsibility has evolved from a PR-oriented luxury to a profit-and-growth-driven necessity. In this workshop, we will learn from the experience of a Mexican company, which cleared the internal and external hurdles to making money while solving a pressing social problem. [See case study on Alumnae website.]

Jan. 20 Unique Success Factors of Family Businesses

Jennifer Pendergast, *John L. Ward Clinical Professor of Family Enterprise, Executive Director of the John L. Ward Center for Family Enterprises*

Family-owned businesses are a leading employer and financial driver of economies around the world. Professor Pendergast will share what makes family-ownership unique and how successful family enterprises harness family ownership to drive success through strategy, culture and people. The class participants will take away some lessons that benefit any business, family-owned or not.

Jan. 27 **Being Innovative in the 21st Century**

Benjamin F. Jones, *Gordon and Llura Gund Family Professor of Entrepreneurship and Professor of Strategy*

How do organizations and individuals structure to innovate successfully? What do fruitful avenues for innovation look like? When in life are people most innovative? Professor Jones will provide concrete advice, drawing together the latest research to help answer these questions.

Feb. 3 **Why Companies Want Your Data**

Joel K. Shapiro, *Clinical Professor of Managerial Economics & Decision Sciences*

Companies value information. And they want your data – who you are, what you like, what behaviors you engage in. Through computational sophistication, your data is being used to drive business results, from increased profit to social good, and much in between. In this talk, we'll discuss some of the common ways that companies use your data, some of the pitfalls, and the role of machines in human decision-making.

Feb. 10 **NOTE TIME CHANGE of 8:45-10:15 A.M.****Super Bowl 2022 Advertising Preview: Insights on Branding and Marketing**

Timothy Calkins, *Clinical Professor of Marketing, Associate Chair of the Marketing Department*

The Super Bowl is the biggest marketing event of the year, with spots selling for over \$6 million each. For over 15 years, Professor Calkins has led the Kellogg Super Bowl Advertising Review and studied the spots. In this pre-game session, he will review why the Super Bowl remains such an important event and discuss what makes spots effective. He will also review highlights from 2020, and provide a look at the upcoming game.

Feb. 17 **The Human Element: Overcoming Resistance That Awaits New Ideas**

David Schonthal, *Clinical Professor of Innovation & Entrepreneurship, Faculty Director of Zell Fellows Program*

Most marketers, innovators, executives, activists, or anyone else in the business of creating change, operate on the belief that the best (and perhaps only) way to convince people to embrace a new idea is to heighten its appeal. We instinctively believe that if we add enough value, people will eventually say “yes.” This is called the “Fuel-based mindset.” By focusing on Fuel, innovators neglect the psychological Frictions that oppose change and create drag on innovation. In this session, Professor Schonthal draws on his recent bestselling book to highlight the four Frictions that operate against innovation--and how to overcome them.

Feb. 24**Living and Leading with Purpose****Nicholas A. Pearce**, *Clinical Professor of Management & Organizations*

Times of significant disruption force us to not just evaluate what we do and how, but to reckon with why we exist - our purpose. In addition to the profound losses brought about by the global pandemic has also come a once-in-a-lifetime opportunity to reset and refocus. In this inspiring session, Dr. Nicholas Pearce will address the importance of leading and living with purpose in order to thrive in the midst of disruption and enable human flourishing.

Mar. 3**Brave Voices: Creating Inclusive Cultures of Courageous Conversations****Michelle L. Buck**, *Clinical Professor of Leadership*

Leaders maximize their impact not only when they speak up and initiate courageous conversations, but also when they create the safety and incentive for others to do the same. In this session, we identify practical actions for leaders to build the Culture, Confidence, and Courage to speak up and to encourage courage in others, thereby enabling people to more effectively address the issues that matter most in our communities and in the world today.

D. Astrobiology: Looking for Life in the Cosmic Ocean
Shane L. Larson, *Research Professor, Associate Director of*
CIERA, Department of Physics and Astronomy
Thursdays, 1:00 - 2:30 p.m.

Humans have speculated for centuries that, perhaps, Earth is not the only haven for life in the Cosmos. Hollywood has speculated wildly that life may exist in many places, in many imagined forms. But it is only in the last few decades that scientists have begun to explore the question of whether or not we are alone in the Universe. The discovery of planets around other stars, the discovery of life in exotic and inhospitable environments on Earth, and a growing (but still incomplete) understanding of how life on Earth works have all come together to make a new body of knowledge called “astrobiology.” In this course, we’ll survey human thinking about life in the Cosmos, from our historical and fictional speculations, to our current scientific ideas, and what possible future discoveries might hold in store.

Jan. 6 Searching for Life in the Cosmos

Why are humans so fascinated by the question of whether there is life elsewhere in the Universe? What are the challenges we face in attempting to answer the question of whether or not Earth is the only haven for life?

Jan. 13 Life on Earth

Our search for life elsewhere is guided by our experiences with life on Earth. This week we’ll learn that answering the question “what is life?” is difficult, even here on Earth.

Jan. 20 What Makes a Good Home for Life?

Turning our attention outward, we explore the concept of “habitability” and will discuss how it will guide our search for life.

Jan. 27 Mars & Venus

Here in our own solar system, our nearest neighbors are the first places we can look for life. We’ll talk about searches we have made, and mysteries we have uncovered.

Feb. 3 Icy Moons and Small Worlds

Planets are not the only places that may harbor life in the solar system. This week we’ll look at the myriad other worlds that could be havens for life.

Feb. 10: Extrasolar Planets

In the last two decades we have discovered that other stars do indeed have planets around them. We’ll talk about our search for extrasolar planets, and how we might look for life on them.

Feb.17 The Fermi Paradox

One of the greatest mysteries is why we may or may not have detected life in the Universe yet. This mystery is called the Fermi Paradox -- we'll discuss what the Paradox is, and what ideas we have for resolution.

Feb. 24 Extraterrestrial Communication

This week we'll talk about SETI (the Search for Extraterrestrial Intelligence) and CETI (Communication with Extraterrestrial Intelligence).

Mar. 3 Travelling to the Stars

For our last lecture together, we'll talk about real ideas for starships, and what we might experience on a journey between the stars.

WAYS TO STAY IN CONTACT
The Alumnae of Northwestern University
Continuing Education Program

How to Join Our Mailing List:

If you would like to receive the quarterly course brochure by mail, go to either our website homepage: www.nualumnae.org or to the Continuing Education page and click on the button “Sign Up for the Mailing List” on the left hand side of the page. This will take you to an online form that you will need to complete. Click “Submit” after completing the form.

Voicemail: (847) 604-3569

(We will make every effort to return your call within 24 hours)

On the Web: www.nualumnae.org

Email us: Go to “Contact Us” in the menu bar at the top of our home page on our website.

Like us on Facebook: [nualumnae](https://www.facebook.com/nualumnae)



Follow us on Twitter: [@nualumnae](https://twitter.com/nualumnae)

Important University Policy Notice:

In order to respect copyrights, rights of publicity, and other intellectual property rights, we forbid the taking of photographs or the making of video or audio recordings of lectures and class materials.

Accessing our Online Courses Winter 2022

First: REGISTER

- Register online at <https://nbo.universitytickets.com>
- Upon registering successfully, you will see a six-letter reference code on your screen. Please note this for your records. You will also receive an email from noreply@universitytickets.com confirming your registration and payment.
- If you do not see the reference code or email, please contact NorrisBoxOffice@northwestern.edu as soon as possible.
- No new registrations will be accepted after **January 20, 2022** at 11:59 p.m. Late registrations are not prorated for missed sessions and will not allow for access to expired recordings.

Second: LINK TO LIVE-STREAMING SESSIONS

- Each session of the course will have its own unique access link. This link will be sent to you by email on the Friday before the session starts. For your convenience, you will also be emailed a reminder with same link one hour prior to the start of each session.
- If you do not see the email with the link, check your spam, junk, trash or deleted messages folders for an email from Norris Box Office <no-reply@zoom.us>. If you can't find the email, please contact NorrisBoxOffice@northwestern.edu by 3 p.m. on the day before the session to ensure timely assistance.
- Plan on “arriving” at the session at least 10 minutes before the session begins.
- Your link is specific to your email and may not be shared.
- Sharing your links may void your registration without refund.

Third: ACCESS THE RECORDINGS

- You will be sent an email with the link to the live streamed recording within 24 hours of the live streamed lecture.
- The recording will be available for six days following that week's session.
- Need help with your registration? Contact **NorrisBoxOffice@northwestern.edu**.
- For additional support, call The Alumnae voicemail number: (847) 604-3569.

COURSE REGISTRATION INFORMATION

Winter 2022

Pricing

- EACH 90 minute, 9-week online course is \$155.00 for access to both a live webinar and a temporary recording of the week's session.
- Late registrations require payment of the full course price. Courses cannot be prorated. Late registrants will NOT be able to access recordings from prior weeks if the links and passcodes have expired.
- There is no multi-course discounting.
- There are no per diems for these online courses.

Registration

- All registrations will be *ONLINE ONLY*; no in-person registration at Norris Box Office, no mail-in registration, and no phone registrations will be available. See pages 17-18 for detailed instructions on how to register.
- Your email confirmation from Norris Box Office verifies your registration but it is not your Zoom entry to class.
- In order to access the first webinar on January 4 or 6, your online registration must be completed by midnight, December 30. If you have not completed registration by December 30, we cannot guarantee timely entry to the first sessions on January 4, the first day for Courses A and B, or January 6, the first day of Courses C and D.
- All presentations will be recorded and will be available for six days following the session. You will be sent an email with the link to the recording within 24 hours of the session.
- All course times listed are in the Central Standard Time zone (UTC -06:00).

Refund Policy

- If you withdraw from class prior to the first webinar, a \$10 cancellation fee must be purchased online and a full refund will be given to the credit card used for the initial purchase.
- **Thereafter, no refunds will be given.**
- Credits are not given for future classes.
- A transfer, at no cost, to another class offered during the same quarter is an option. Access to the live-streamed session and recording will depend on when the transfer is made. Transferred registrants will not receive links to both course sessions in the week the transfer is made.



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The Continuing Education Program of the Alumnae of Northwestern University is staffed by volunteer members as an educational project. All profits go to provide scholarships, fellowships, gifts and grants to the University.
